

PH 0503690

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED SEP 7 1977
DATE ENTERED JAN 31 1978

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC



AND/OR COMMON

East Poultney Historic District

2 LOCATION

STREET & NUMBER

Village Green and surrounding streets; Thrall Road and part of River Street; Main Street west of green; North Road north of green;

__NOT FOR PUBLICATION

CITY, TOWN

East Poultney

__ VICINITY OF

CONGRESSIONAL DISTRICT

Vermont

STATE

Vermont

CODE

50

COUNTY

Rutland

CODE

021

3 CLASSIFICATION

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH
- PUBLIC ACQUISITION**
- IN PROCESS
- BEING CONSIDERED

STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS
- ACCESSIBLE**
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

PRESENT USE

- AGRICULTURE
- COMMERCIAL
- EDUCATIONAL
- ENTERTAINMENT
- GOVERNMENT
- INDUSTRIAL
- MILITARY
- MUSEUM
- PARK
- PRIVATE RESIDENCE
- RELIGIOUS
- SCIENTIFIC
- TRANSPORTATION
- OTHER:

4 OWNER OF PROPERTY

NAME

Multiple ownership (see continuation sheet 4-1)

STREET & NUMBER

CITY, TOWN

__ VICINITY OF

STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Office of the Town Clerk of Poultney

STREET & NUMBER

Main Street

CITY, TOWN

Poultney

STATE

Vermont

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Vermont Historic Sites and Structures Survey

DATE

1976-1977

__FEDERAL STATE __COUNTY __LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Division for Historic Preservation

CITY, TOWN

Montpelier

STATE

Vermont

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The East Poultney Historic District is a rural village comprised primarily of domestic, religious and educational buildings in the Federal and Greek Revival styles with few alterations. The outstanding visual quality of the district derives mainly from the setting of the 58 structures around a spacious, triangular green and along the several roads leading to the green. Representing all the functions necessary to support a typical and prosperous village of the first half of the 19th century, the high-style and vernacular structures exhibit excellent design and craftsmanship, influenced by the presence of designer-builder Elisha Scott who lived near the village between 1803 and 1847. The buildings span roughly 100 years of styles and construction methods, from about 1790 to about 1896. The village green was apparently planned during the late 1770s following settlement of the area, by families from Connecticut. Forming part of the northern edge of the district, the Main Street side of the large, tree-planted common is the base of a triangle. With a single building set upon it—Elisha Scott's meetinghouse, the East Poultney Baptist Church (#1)—the green tapers to a point at its southern end. Thrall Road begins at this point, crosses a boulder-strewn section of the Poultney River and curves to intersect with River Street.

The edges of the village are distinct. Both within the village and beyond, no visual intrusions except overhead telephone and electrical wires break up the long vistas of wooded, encircling hills. The green itself, the large, tree-planted lawns and the environs of the several streets leading into the green have neither paved sidewalks nor curbing. A nearly original state of preservation characterizes the entire area, which is virtually free of visual intrusions with exception of four ranch-style, later 20th century houses. The one located on the northeast corner of the green is placed back from the road so that its effect is minimized.

While the natural and landscaped components of the district contribute to the sense of East Poultney's association with the early and middle 19th century, the buildings themselves represent a support system for a rural village which reached its peak growth about the same time that the railroad by-passed it to the west. Structures that were significant to village life surround the green—a tavern, a store, two schools, the blacksmith shop (and later Melodeon Factory) and two churches. They exhibit a pleasing uniformity of scale (two-story height), material and color. Most buildings are wood frame with clapboarding painted white, but compatible variety is produced by the use of brick and brightly colored paints. Structures having different architectural styles are highly complementary to one another. For example, the Federal-style Baptist Church (#1) and the East Poultney Elementary School (#2), constructed almost 100 years later, opposite the church, have obviously similar design features: a 5-bay balanced facade with central pavilion containing recessed, arched openings and a Palladian window at the upper story level.

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Owners of Properties in East Poultney Historic District.

(See Sketch Map)

1. East Poultney Baptist Church East Poultney, Vt. 05741
2. Poultney Historical Society, Inc. c/o Mr. Walter McRoberts E. Poultney, Vt. 05741
3. Mr. & Mrs. Frank Maslack East Poultney, Vt. 05741
4. Mr. Alvah Low East Poultney, Vt. 05741
5. Mr. Milton Bahan East Poultney, Vt. 05741
6. Mr. Paul McCormack East Poultney, Vt. 05741
7. Dr. & Mrs. Edward Woods East Poultney, Vt. 05741
8. Mr. & Mrs. Walter E. Johnson East Poultney, Vt. 05741
9. Mrs. Sarah Widness East Poultney, Vt. 05741
10. Mrs. Sarah Widness East Poultney, Vt. 05741
11. Mr. & Mrs. Harvey Morash East Poultney, Vt. 05741
12. Mr. & Mrs. Walter McRoberts East Poultney, Vt. 05741
13. Mrs. Cahill East Poultney, Vt. 05741
14. Baptist Church East Poultney, Vt. 05741
15. Ms. Linda Gorton East Poultney, Vt. 05741
16. Mr. Roger Woodruff East Poultney, Vt. 05741
17. Mr. Richard Sweeney East Poultney, Vt. 05741
18. Mr. Donald Sweeney East Poultney, Vt. 05741
19. Mr. Earl Ray East Poultney, Vt. 05741

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| 20. | Mr. Charles O'Hara | River St., East Poultney 05741 |
| 21. | Doris Jones | R.D. #2, Poultney, Vt. 05764 |
| 22. | Mr. Walsh | R.D. #2, Poultney, Vt. 05764 |
| 23. | Mr. & Mrs. Frank Bianchi | East Poultney, Vt. 05741 |
| 24. | Tony Quinn | R.D. #2, Poultney 05764 |
| 25. | Harold Wescott, Jr. | East Poultney, Vt. 05741 |
| 26. | Horatio Marshall | East Poultney, Vt. 05741 |
| 27. | Harold Marshall | East Poultney, Vt. 05741 |
| 28. | Mrs. Charlotte Osborne | East Poultney, Vt. 05741 |
| 29. | Mr. James Agard | East Poultney, Vt. 05741 |
| 30. | Mr. James Agard | East Poultney, Vt. 05741 |
| 31. | Mr. Arthur Philips | East Poultney, Vt. 05741 |
| 32. | Mr. & Mrs. Frank Webster | East Poultney, Vt. 05741 |
| 33. | Mrs. Philip Pope | 1080 Hillcrest Rd., Ridgewood, New Jersey 07451 |
| 34. | Mrs. Philip Pope | 1080 Hillcrest Rd., Ridgewood, New Jersey 07451 |
| 35. | Poultney Historical Society | c/o Mr. Walter McRoberts, E. Poultney, Vt. 05741 |
| 36. | Mrs. Charles Barlow | East Poultney, Vt. 05741 |
| 37. | Mr. & Mrs. Richard Webster | East Poultney, Vt. 05741 |
| 38. | Mr. & Mrs. Richard Webster | East Poultney, Vt. 05741 |
| 39. | Mary Louise Wellman | East Poultney, Vt. 05741 |
| 40. | Mr. Clarence Kelley | East Poultney, Vt. 05741 |

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| 41. | Mr. Ralph Lincoln | East Poultney, Vt. 05741 |
| 42. | Mr. Carl Snow | East Poultney, Vt. 05741 |
| 43. | Mr. Leo Loomis | East Poultney, Vt. 05741 |
| 44. | Mr. Francis Blair | East Poultney, Vt. 05741 |
| 45. | Mr. Edmund Preseau | East Poultney, Vt. 05741 |
| 46. | Mr. Kenneth Brayton | East Poultney, Vt. 05741 |
| 47. | Mr. Thomas Hildick | East Poultney, Vt. 05741 |
| 48. | Ms. Barbara Smith | East Poultney, Vt. 05741 |
| 49. | Mrs. Harriet Kelley | East Poultney, Vt. 05741 |
| 50. | Mr. & Mrs. Edward Durham | East Poultney, Vt. 05741 |
| 51. | Mr. Thomas Girard | East Poultney, Vt. 05741 |
| 52. | Mrs. Mabel Roberts | East Poultney, Vt. 05741 |
| 53. | Mrs. Cecil McLellan | East Poultney, Vt. 05741 |
| 54. | Mrs. Charlotte Durham | East Poultney, Vt. 05741 |
| 55. | Mr. & Mrs. Gilbert Loveridge | East Poultney, Vt. 05741 |
| 56. | Episcopal Diocese of Vt. | East Poultney, Vt. 05741 |
| 57. | Mr. Ezra Vau Guilder | East Poultney, Vt. 05741 |
| 58. | Mr. Ezra Vau Guilder | East Poultney, Vt. 05741 |

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The primary visual focus of the district is this meetinghouse, facing north, and its essentially rural setting amidst the green. On both corners of the base of the triangle along Main Street there are strong visual anchors. To the northwest of the green are the vernacular Barlow House (#36) and the Gothic Revival style St. John's Church (#56). Facing the green on the northeast corner are the Maslack House (#3) and the porticoed Eagle Tavern (#8). South of the Tavern, along the frontages of the Morash House (#11) and the McRoberts House (#12), the green serves as the setting for these residences along its eastern side and the varied building types - the Melodeon Factory (#35) and District Schoolhouse (#34) - along its western boundary. South of the Baptist Church, the Howe-Dewey House (#32), an architecturally significant example of the Federal style, provides the secondary visual focus among the structures fronting on the green. It is placed at a slight curve in the road and opposite the Horace Greeley Museum (#13) and the Baptist Parsonage (#14).

Proceeding south, Thrall Road crosses the Poultney River over a pony truss bridge of the camelback (Parker) truss type, constructed in the late 1930s to replace the wooden covered bridge demolished due to deterioration. Immediately past the bridge, with its views of the river's slate gorges, Thrall Road intersects with River Street. Proceeding east parallel with the river, River Street then curves away from the river, forming a slight bend within which is the Federal style Bianchi House (#23). This edge of the district includes mid-19th century cottages, vernacular houses and two contemporary residences.

Beginning at the northwest corner of the green, Main Street continues west, strictly residential in character, again with a mixture of Federal style, Greek Revival style and vernacular structures. Approximately ten houses on each side of the street exhibit a continuity of scale, color and material. The noteworthy building in this section of the district is the architecturally significant Loveridge House (#55), designed by Elisha Scott.

Reflecting the integrity of the relationship between the built and natural environments, the well-maintained buildings and the unaltered green in East Poultney result in a historic district characterized by authentic simplicity. The natural evolution of the district's visual quality has occurred so far with no 20th century commercial development within the sightlines. Continued viability of the small village currently depends on the Poultney Historical Society's capability to maintain their three non-residential structures.

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Inventory of Buildings Within The East Poultney Historic District:

1. East Poultney Baptist Church - Federal style, 1805. Constructed by builder-designer Elisha Scott of Tolland, Connecticut, this clapboarded meeting house is the visual focal point of the District. The plan of the wood-frame, 2-story church is rectangular with monumental entrance pavilion and attached Wren-type steeple. In the manner typical of early 19th century, New England meetinghouse style, the structure exemplifies the symmetry, pleasing geometrical proportions and Palladian motifs which were carried over from the pre-Revolutionary Georgian architectural period. Externally, it is very similar to the First Congregational Church in Bennington (National Register, 1973), built in 1804-1805, and to Plate 33 of Asher Benjamin's The Country Builder's Assistant (1800). Design features of the Baptist Church thus include a central entrance pavilion with pediment and fluted pilasters, a five-bay division of the facade and the centrally-placed Palladian window whose rectangular sidelights contain curvi-linear tracery. Corners of the main block also have fluted pilasters outlined with cable molding. The side elevations contain six bays with two levels of windows, all of which are 20/20 double-hung sash. Built at a cost of about \$6,000 in 1805, the church also incorporated in its detailing certain elements of the Federal style such as the door and window surrounds articulated by hand-planed molding, the recessed Venetian doorways with semi-circular fanlights and the large semi-circular light within the pediment which has radiating muntins. Both the decorative molding and round arches are repeated in the upper level windows flanking the Palladian window.

The classic detailing of the entablature is another outstanding feature of this church. It is unusually delicate, the entablature consisting of a narrow, simple architrave, a frieze decorated with elaborate garlands and a modillion cornice. The identical pattern of decorative frieze and modillions is repeated in the windowheads of all the ground floor windows. It also decorates the raking eaves of both the front and rear gables.

The central, recessed double-leaf door and semi-circular fanlight are framed by an angled, modillioned pediment with returns which is supported by fluted pilasters with Scamozzi capitals. Between these capitals and under the fanlight runs an egg and dart molding. The archivolt of the entranceway arch has cable molding. Flanking the

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main entrance are two smaller, recessed doorways also arched, with molded impost blocks and "keystones" at the center of the architrave surround. Panelling on the jambs of all three entries corresponds to that of the doors.

With prominent clock faces on three elevations of the clapboarded tower, the three-tiered steeple arises from the pediment of the front gable. The tower, or first tier, repeats the architectural features of the main block: fluted corner pilasters and full entablature with decorated frieze and modillion cornice. The second stage is an octagonal, open belfry, at the base of which is a balustrade with corner urns. The unfluted columns support a full entablature which, in turn, supports the third stage of the steeple - an octagonal lantern with a cove bellcast roof and elaborate metal weathervane. Repeating the decorative elements found throughout the structure, the lantern has eight round-arched 32-pane windows, corner pilasters, balustrade with urns, and entablature at the base of the roof.

The rear 3-bay elevation of the church has a central entrance with a small, gable-roofed porch, with a fully-glazed Palladian window above and a louvred oculus in the gable peak. The foundation is constructed of slate. Dimensions of the building are 46 feet X 64 feet.

Although several of Poultney's first settlers, such as Issac Ashley and William Ward, were Baptists and in the 1780's numerous Baptists formed themselves into a church (with William Ward as deacon), the Baptist Society had united with the Congregationalists and had assisted in building the Congregational Meeting House (now destroyed). They withdrew from this union in 1795 to unite with the Baptist Church in Middletown (to the east). By February of 1802, however, they had formed their own society. In May of 1802 the first minister, Rev. Clark Kendrick, was ordained. He served as pastor until his death in 1824.

The East Poultney Baptist Church has been in continuous use since its construction. An interior upper floor was added in 1839. In 1937 the lantern portion of the steeple was restored after having been damaged in 1908 in a storm. The Church is presently in good condition.

2. East Poultney Elementary School (Museum Annex of the Poultney Historical Society, Inc.) Colonial Revival style, 1896.

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This 2 1/2-story, wood frame schoolhouse is an excellent example of the fourth quarter of the 19th century's interest in the revival of Georgian-era architecture and in the use of wooden shingles to enhance the texture of exteriors. With its imaginative use of wood as decoration, this building also represents a vernacular rendition of the dominant style of the 1880s and 1890s. The clapboarded main block, with the ridge parallel to the street, has the classic five-bay division which occurs, however, at the second story level only. Emphasizing the center axis, the 2-story projecting pavilion contains the arched, recessed entrance flanked by semi-circular windows; a Palladian-motif window with a blind fan; and, on the ridge of the gabled roof, a balustraded belfry with stilted, round-arched openings, a slate-sheathed base and a double-ogee curved slate-sheathed cap. The door surround within the entrance arch has 4/4 sash sidelights and a transom. Design elements of the exterior detailing, carried out in wood, consist of the following: fish-scale and other decoratively-cut shingles and "stick-work" paneling which form a wide belt across the facade and side elevations between the first and second stories; decorative shingles, brackets, a gable screen and patera-motif trim in the raking eaves of the front projecting gable; triple windows on the side elevations which are a variation of the Palladian motif; and a decorative screen in each gable end which is supported by two large and four small curved brackets under which are placed two "Queen Anne" windows. The gable ends also have applied stick-work components and decorative trim in the raking eaves. The structure has a slate foundation and slate-tile roof. The rear elevation is divided into ten bays.

In 1969 the Poultney Historical Society acquired the schoolhouse from the Town to be used in the summer for the purpose of showing exhibits and holding meetings. It is in good condition.

3. Howe-Maslack House - Gothic Revival style, circa 1855. The steep central cross gable of this carpenter-designed, 1 1/2-story house is its dominant feature. Situated on the site of a house built in the 1770s by Silas Howe, an early settler of Poultney, this house was allegedly built by Harriet Ruggles Howe, the widow of Silas' son, Richard. She apparently had the older house torn down in order to erect this one, definitely fashionable in the year 1855. Unique in

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the District as a domestic example of the Gothic Revival style, the woodframe, clapboarded structure has elegant architectural detailing, primarily on the 3-bay facade. The central entrance with a double-leaf door has 3/4 sidelights. Flanking the door are full-length windows which appear to be casements but are actually paired 6/9 sash. Above the entrance in the central gable are paired 4/6 sash windows, which also appear to be a single casement. In the raking eaves of the dormer, as well as in those of the gable ends, elaborate, curved, open brackets support a wide overhanging cornice. All of the door and window surrounds on the facade have label molds with label stops. The gabled roof is covered with slate tile. There is an attached rear shed ell.

4. Low House - Federal style, circa 1820, remodeled circa 1850 in Greek Revival style, On the southern elevation of this 2 1/2-story, clapboarded, frame house, the original central entrance is a simple, transomed doorway with fluted molding. When the main entrance was moved to the side bay of what is now a front gable, the Greek Revival door was added, as well as the bay window on the southern elevation. The door surround, consisting of molded pilasters carrying an entablature with a wide architrave and dentils, frames the recessed door with 3/4 multi-paned sidelights. Each sidelight is flanked by thin pilasters. The elliptical fanlight in the front gable peak is a Federal-style feature. Windows are six over six. The rear 1 1/2-story ell, four bays long, has knee-wall construction and two eyebrow windows. Recent restoration has resulted in the excellent condition of this house.
5. Bahan House, North Road: 2-story, clapboarded, frame, hip-roofed with center chimney, circa 1800, Federal style. Five-bay facade with symmetrical openings including central entrance above which is a vernacular form of a Palladian window - center light is rectilinear with 12/12 sash, flanked by narrow 6/6 lights. An architrave molding encases the door which is flanked by 6/6, half-sidelights. An enclosed, glazed, front entrance porch with a gable roof was added in the present century. Attached rear ell and detached barn. This house was built by Col. Edmund Lamson who settled in Poultney in 1786, marrying Lucy Howe in 1788.
6. McCormack House, North Road: 2 1/2-story, clapboarded, frame, gable-roofed, circa 1875, Italianate style.

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L-plan with porches and bay window. Front gable facade with entrance has hip-roofed porch supported by paired posts and elaborately - sawn brackets. Corner porch has identical detailing, a shed-roof addition placed on porch roof, and a second entrance into the portion of the house serving as East Poultney's Post Office. Window heads have large cap moldings supported by small, solid brackets. Barn in the rear.

7. Woods House, Main Street and North Road: 1-story, aluminum-sided, frame, gable-roofed, 1971. This house and dentist office in non-contributory to the District. The structure is on the site of the 1803 Congregational Church, demolished in the 1960s.
8. Eagle Tavern - Federal style, circa 1790. Historically significant as the site of an earlier inn frequented by Ethan Allen and his Green Mountain Boys, the present, 2-story, clapboarded, frame building is visually outstanding. Its hipped roof, extending beyond the main block on two elevations and terminating in a three-part entablature with modillioned cornice, is supported by twelve colossal Doric columns. This portico shelters the left (north) and front (west) facades. The six bays of the western portion of the portico are asymmetrically spaced so that the fourth bay from the corner of the portico exactly frames the central entrance of the five-bay facade. The door surround consists of a denticulated pediment which spans narrow six over six sidelights; extremely shallow, fluted pilasters on engaged pedestals; and a wide, six-paneled door. On the second floor, directly above the entry sidelights, are two narrow windows which appear to be the outer elements of a Palladian window motif. The window openings of the facade are symmetrical. On the northern elevation the middle bay of five bays is another entrance.

The Eagle Tavern was kept in the early 1800s by Judge Amos Thompson (Rutland County Court Judge, 1809-1824) who held parties in the second floor ballroom which has a cove ceiling. Other interior features are a wide central hall and stairs and a tap-room in the basement. In 1825, the structure was deeded to Harris and Harlow Hosford. Harlow's family rented a room at the tavern to young Horace Greeley who was a printers' apprentice for the nearby Northern Spectator (See No. 13) in the late 1820s. On Beers' 1869 Atlas of Rutland County, H. Potter is noted as the proprietor of the Eagle Hotel. In 1950 Mr. and Mrs. Walter E. Johnson acquired the inn as a private home and re-opened it as a tavern in June, 1951. They continue to accomodate guests though no meals are served.

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9. Village Store, Village Green: 2 1/2-story, clapboarded, frame, gable-roofed, vernacular, circa 1840. Five-bay facade has central projecting gable, with paired windows on three elevations, resting on shed porch, most of which is enclosed with a commercial storefront. Glazed panels, off-center entrance with sidelights, unglazed gabled dormer on ridge of roof and wide, overhanging eaves supported by large, curved brackets all appear to be alterations carried out in the late 19th century. Building was originally located northeast of the Maslack House (Map No. 3) to the rear of the Rising Sun Inn, no longer extant, where it was used for manufacturing chairs.
10. Garage, Village Green: 2-level frame, 2-bay garage with front gable elevation. Doors are paneled and glazed. Shiplap siding. Non-contributory to the District.
11. Morash House, Village Green: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1800, Federal style, Venetian door has 3/4 sidelights and cap molding. Palladian window above central entrance repeats pattern of radiating muntins in the round-arch section. Box cornice features fret-like architrave but has no frieze. Two interior end chimneys. Built by William Meacham who married daughter of Silas Howe in 1796. House was later owned by Nelson Ramsom, followed by Rollin Marshall.
12. McRoberts House - circa 1800, modified circa 1835 in the Greek Revival style. The central entrance bay of the 2 1/2-story, clapboarded, frame structure has an unusual design. A two-story projecting, pedimented pavilion is open on the ground floor but enclosed at the upper level. Beneath this "porch" which is supported by square posts with caps, the door surround features 3/4 sidelights, each flanked by pilasters. At the upper level, three sash windows, framed by four shallow pilasters "en ressaute" with the architrave and frieze, are designed to give the suggestion of a Palladian window. The single windows on each side elevation of the projection are also framed by pilasters. Although there is no entablature on the main block of the house, the box cornice is carried fully around, forming pedimented gable ends. The interior plan with central half-hall and stairs is based on a center chimney arrangement.

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Built by Dr. Walker, "an early settler," around 1800, the house was occupied from 1810 to 1827 by Stephen W. Dana who served as post-master from 1824 to 1827. "Colonel" Amon Bailey "nearly rebuilt" the house when he became a local property owner and resided here between 1827 and 1865. In the latter year, Jacob C. and Moriah Dewey became the owners and lived here until 1893. The house is in excellent condition.

13. Horace Greeley Museum (Cahill House) - 1823, vernacular. Significant in its contribution to the cultural development of East Poultney, this 2 1/2-story, asbestos tile-sided, wood frame structure is designed as a typical center chimney, central hall and stairs house-type. With its sash, half-sidelights and simple lintel board as the door surround, the gable-roofed house belies the original purpose for which it was constructed. It was erected by Stephen W. Dana (see No. 12) to house Ross and Sherman's harness shop, the law office of Moses Noyes and, on the second floor, the print shop of the Northern Spectator. First published as a weekly by Sanford Smith and John Shute under the name of The Gazette around 1823, the journal became known as the Northern Spectator and then was purchased from Smith and Shute by a company of several local citizens around January, 1826. Agents for the publication, David Dewey and Amos Bliss - and later E.G. Stone - continued printing the Northern Spectator until its suspension in June, 1830. The newspaper has gained its present significance from being associated with the name of Horace Greeley.

From 1826 until 1830, Greeley, who at age 25 applied for a position as a printer's devil, underwent his apprenticeship in the newspaper printing business. Leaving East Poultney in 1830 for New York City, Greeley continued in the newspaper publishing business and eventually established his own paper in 1841, the New York Tribune, later known as the Herald Tribune.

By 1869 the structure was a private home, the residence of Zebudiah Dewey, son of David Dewey. The current owner maintains a residence as well as several rooms in the house as the "Horace Greeley Museum" and opens it to visitors during the summer.

14. Baptist Parsonage - Greek Revival style, circa 1835. Designed with a

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- side hall and stairs plan, this gable front house exhibits a full pediment and interesting classical details. Records indicate that the 2 1/2-story, clapboarded, wood frame parsonage was in use as such as early as 1829, but the form used in this house became popular only from the 1830s on. The modillion cornice in the pedimented gable, however, appears to be a residual stylistic feature from the Federal period. Greek Revival detailing includes a partial entablature with plain frieze and modillion cornice; corner pilasters; and a door surround consisting of an entablature with modillions, supported by four pilasters, each pair flanking the half-sidelights. The kitchen and garage comprise a 1 1/2-story side ell.
15. Gorton House, Thrall Road: 1 1/2-story, clapboarded, wood frame, five bays with central entrance, gable-roofed, circa 1855. Originally constructed with a large center chimney. Renovated in 1964.
 16. Woodruff House, Thrall Road: 2 1/2-story, aluminum-sided, wood frame, gable-roofed, circa 1865. Front gable elevation has side hall plan and a semi-enclosed, screened porch. Occupied 1869 by J. Morse.
 17. Sweeney House, River Street: 1-story, clapboarded, wood frame, gable-roofed, 1962. Five-bay gable across orientation fits well with adjacent 19th century residences. Non-contributory to the district.
 18. Sweeney House, River Street: 1 1/2-story, clapboarded, wood frame, gable-roofed, circa 1855. Five-bay facade is asymmetrical. Central hall and stairs. Wide corner boards and fascia. Structure at this location on Beers' 1869 Atlas is marked C. Ripley and was probably associated as a store or office with Charles Ripley's local business - manufacturer of cheese boxes, butter tubs and stove lifter handles.
 19. Ray House, River Street: 1 1/2-story, clapboarded, wood frame, gable-roofed, circa 1855. Five-bay facade with off-center door has two eyebrow windows. Central hall and stairs. Side shed porch and two-bay garage. Structure at this location on Beers' 1869 Atlas shows Neal Estate.
 20. O'Hara House, River Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1875. Vernacular house has only three bays and a central entrance. Wide fascia board at cornice line. Rear 1-story ell.
 21. Jones House, River Street: 1 1/2-story, asbestos tile-sided, wood frame, gable-roofed, circa 1880. Vernacular house has front gable elevation, entrance porch and garage. Non-contributory to the district.

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22. Hunter House (Walsh House), River Street: 1 1/2-story, clapboarded, wood frame, gable-roofed, circa 1855, Greek Revival style. Classic cottage house-type has entablature at the eave level corner pilasters and two French window flanking the central entrance. Door surround consists of lintel board with cap molding and narrow pilasters. At this location on Beers' Atlas, the name N. Breed is noted.
23. Bianchi House - Federal style, circa 1810. An outstanding example of a classic, 2 1/2-story, clapboarded, wood frame house, this structure was built in the traditional late 18th century manner with a center chimney, a symmetrical five-bay facade and a central Federal doorway. An architrave surround with a semi-elliptical arch and a center "key-stone" encases the recessed six-panel door, blind fan and 3/4 sidelights. Small caps at the impost level suggest narrow pilasters. At the eave level is a full entablature with partial returns. Behind the small, central entrance hall is the large central chimney with three original fireplaces. The side ell kitchen is a later 19th century addition to the excellently - restored house. No records reveal the earliest owners, but in the 1850s and 1860s this was the residence of Harrison Howe.
24. Quinn House, River Street: 1 1/2-story, metal-sided, wood frame, gable-roofed, 3 bays, circa 1965. Non-contributory to the district.
25. Wescott House, River Street: 2-story, clapboarded, wood frame, gable-roofed, circa 1870. This front gable-oriented house has been heavily altered to include a semi-enclosed, glazed porch on the facade. All fenestration is new. According to an 1869 Atlas this structure belonged to Charles Ripley, Jr., a dairy supply manufacturer, and most likely was his residence.
26. Horatio Marshall House, Thrall Road: 2 1/2-story, clapboarded, wood frame, front gable elevation, circa 1840. The pedimented gable on the facade along with side hall plan and full cornice entablature classify this design as the Greek Revival style, though the house allegedly was built in the early 1800s. Door surround consists of half sidelights and cap molding. Center chimney on roof slope. Probably was the residence of A. Willard in 1869. Adjacent to the south is 1 1/2-story, novelty-sided, gambrel-roofed barn with 6/6 sash windows and a slate-tile roof.
27. Harold Marshall House, Thrall Road: 1 1/2-story, clapboarded and wood-

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shingled, wood frame, gable-roofed, circa 1865, vernacular. Classic cottage construction with a 3-bay facade, center chimney, eyebrow windows on facade and center door flanked by pilasters. Late 19th century alterations in a vernacular Queen Anne style are responsible for the porch with turned posts and balustrade, as well as the large, 2-bay, 2-story attached garage with Queen Anne window in the gable end. The 1869 Atlas notes a residence here with the name H. Gazette.

28. Osborne House, Thrall Road: 2 1/2-story, barn-board-sided, wood frame, gable-roofed, circa 1850, vernacular. On the site of an 1830s tannery, a structure was rebuilt in the 1840s after a fire. J. Williams Tannery was noted here in 1869. In the 1880s a John Hodnett altered the structure for use as a residence but finished only the first floor. Located next to banks of the Poultney River. Connected buildings include shed, garage and 1910 barn.
29. Agard House, Thrall Road: 1 1/2-story, clapboarded, wood frame, gable-roofed, circa 1840, Greek Revival style. Classic cottage house-type with three bays and center chimney. Greek Revival detailing includes panelled corner pilasters, full entablature with wide architrave molding and narrow door surround comprised of entablature panelled pilasters, and a narrow glazed transom.
30. Agard rental house, Thrall Road: 2-story, clapboarded, wood frame, gable-roofed, circa 1865, Italianate style. Structure has vernacular form with four-bay facade, side hall and stairs, wide overhanging eaves, and a porch across the facade. Detailing in the Italianate style is picturesque and consists of large, scroll-sawn, incised brackets at the roof eaves; elaborate, incised bracketing at porch eaves, supported by posts with caps; heavy cap molding over glazed, paneled door, the lintel board of which is supported by curved, incised brackets; and slightly peaked window heads on first floor of facade and both floors of side elevation. Rear ell, 1-story with four bays, also with peaked windowheads.
31. Philips House, Thrall Road: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1790, Greek Revival style alterations carried out circa 1840. Allegedly used by a Mr. Thompson and his followers who disagreed with Rev. Hibbard, pastor of the Congregational Church, between 1785 and 1796. Originally located on the green just south of the Baptist Church, it was moved to its present site in 1802 to make way for the church.

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The five-bay front gable elevation has a full pediment with entablature and essentially a Georgian-Federal massing with a center entrance rather than the side bay entrance typical of the Greek Revival style. Lintel board over door opening has cap molding. Bay window on southern elevation. Rear ell, garage, barn. Occupied by J. Morse in 1869.

32. Howe-Dewey House - Federal style, 1813. The classical detailing and Federal doorway of this 2 1/2-story, clapboarded, wood frame residence are visually outstanding and reflect exceptionally high quality of design and craftsmanship. Built by John Howe, son of early Poultney settler, Nehemiah Howe, this structure was designed by Elisha Scott, who designed and built the Baptist Church just across the green. (See No. 1). With a five-bay facade, central hall and Georgian floor plan, the large-massed house is decorated with a full entablature which has a plain frieze and modillion cornice carried fully around the gable ends and repeated in the raking eaves of these "pediments." The monumental corner pilasters are repeated in the central bay, framing the Federal door and Palladian motif window above. A semi-elliptical architrave with hand-planed molding and central "keystone" surrounds the recessed door framed by a semi-elliptical fanlight with radiating muntins, 3/4 sidelights, and pilasters. Curvilinear muntins in the sidelights form an interesting design, repeated in the sidelights in the triple window above the door. Though not a true Palladian window with round-arched center light, the rectilinear triple light is articulated by narrow pilasters. Other architectural features include a segmental pointed arch window divided by thick muntins in the pedimented gable end and window heads with modillioned cap molding on the first floor facade. A lower rear ell added in the late 19th century has corner pilasters with a different molding and peaked windowheads.

Interior detailing again reflects excellent design and workmanship. The dining room has a Federal style mantelpiece, fluted pilasters covering the supporting posts, chair rail, and a ceiling cornice with consoles and fret-like decoration. Window trim in the room opposite the parlor consists of shouldered architraves. This house passed from the Howe family to the Dewey family when Eunice Howe, granddaughter of John, married Edwin S. Dewey. One of their children, Lottie, resided here until the 1950s. Remodeling and restoration were carried out in 1960.

33. Pope rental house, Village Green: 1 1/2-story, clapboarded, wood frame, gable-roofed, circa 1840. This vernacular building has front gable

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elevation with unadorned central entrance. Knee-wall construction with eyebrow windows on side elevations close to eaves. Cornice has partial return. Structure originally contained a store. Side shed-roof ell has been added.

34. First District School - Federal style, 1791. Historically significant as one of the earliest buildings in the village preserved in a state near its original appearance, this schoolhouse was built in 1791 and served as the First District School until 1895. The use of arches, prevalent in Federal style structures, sets off the center doorway of the 2-story, gable-roofed, brick structure. A blind, recessed, relieving arch is two stories high and encompasses a bricked-up semi-elliptical fanlight outlined in headers just above the door; and a Palladian window at the second floor level over the entrance. Both openings appear to have been altered in the latter part of the 19th century. Additional detailing includes the use of Flemish bond in the brickwork and jack arches and stone sills in the windows of the side elevations. Fenestration of the front bays has been altered. The side and rear walls currently have fairly severe structural problems.
35. Melodeon Factory (Poultney Historical Society Museum). Vernacular, circa 1810. Significant as the only remaining building representative of East Poultney's industrial activities, this 2 1/2-story brick and clapboarded structure was built originally as a blacksmith shop, owned by F. Giddings. Giddings' nephew, Amon Bailey, learned the trade in 1808 and continued to operate in what was at that time, a 5-bay, 1-story structure. Around 1850, Paul Ross and Elijah West established a partnership to manufacture reed organs or melodeons and in 1852 added the wood frame, 4-bay clapboarded second story to the building and throughout the remainder of Ross's life. He died in 1870. The five-bay facade has a door, garage entrance, and three windows. Fenestration on the front elevation is 12/12 double-hung sash. Currently the Melodeon Factory, now owned by the Poultney Historical Society, Inc., serves as a museum, open during the summer.
36. Barlow House - Federal style, circa 1790. An outstanding example of a center chimney house-type with Georgian massing, this 2 1/2-story, clapboarded, wood-frame dwelling has very little exterior architectural detailing. The outer window bays are grouped as pairs, flanking a central entrance whose unpretentious door surround consists of an architrave molding, lintel board with frieze and cornice and a narrow

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transom light divided into three panes. On the second floor level, windows abut the eavesline, indicating a late 18th century date of construction. Built by John Grant, a settler of Poultney who was on the Grand List by 1781, the structure reflects a high degree in integrity and workmanship. Sometime in the second quarter of the 19th century, the house was bought by Paul M. Ross, later a proprietor of the Melodeon Factory next door. Also in an excellent state of preservation, the interior of the house is rich in detailing: central half-hall and stairs, fluted architraves around all doors and corner blocks. In the front parlor, windows and doorway have moldings decorated with cast-iron medallions.

37. Frey House, Main Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, 1940, Greek Revival style. Side hall and stairs plan structure was rebuilt after 1939 fire as a replica of the original dwelling, built circa 1800 and remodeled with Greek Revival style features, probably in the 1830s. Pedimented gable on facade is sided with flush boards and has a semi-circular light. Door surround, taken from rear carriage house which escaped the fire, consists of denticulated lintel board, fluted pilasters and half sidelights with curved muntins. 1 1/2-story carriage house has cupola. Side ell on eastern elevation. A noteworthy feature is the lattice fence in the front yard, with large square posts and some urns--the fence has metal elements at the slat junctions which were manufactured in the East Poultney Melodeon Factory. The gate is a very handsome example of Chinese Chippendale styling. Original structure was home of Harvey Smith, then Amos Bliss who built the original east wing and a nearby store. In 1869 the structure belonged to T.D. Dewey, who had married the widow of Amos Bliss.
38. Webster House, Main Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1800, Federal style. Five-bay facade with central entrance, hall and stairs, pedimented gable ends, two interior end chimneys. Second floor windows abut eavesline. Narrow half-sidelights and cap molding surround door. 1 1/2-story, gable-roofed barn in rear is clad with metal, imitation-brick material. Structure was the parsonage of the Congregational Church from before 1800 until at least the early 1870s.
39. Wellman House, Main Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1840. Vernacular house has three-bay facade on front

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gable elevation with central door. Full entablature at cornice and in raking eaves has partial return, but no pilasters. Side and rear ells both 1-story.

40. Kelley House, Main Street: 1 1/2-story, clapboarded, wood frame, gable-roofed, circa 1820. 3-bay cottage with low studding and central entrance. Federal-style doorway has entablature supported by pilasters, and transom lights. Two rear ells and garage.
41. Lincoln House, Main Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1835, Greek Revival style. Pedimented gable on 3-bay facade. Side-front entrance has semi-circular fanlight above door and 3/4 sidelights. Gable-roofed entrance porch supported by posts has center arch. Side ell and barn. Corner enclosed, glazed porch is 20th century, which could account for the Venetian doorway. Acquired by Salmon Richards who completed the building and constructed an adjacent wagon shop where he made wagons for about 50 years. Salmon was the great-grandson of Zebulon Richards who settled in Poultney in 1773.
42. Snow House, Main Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1850, vernacular. Five-bay facade has central entrance, plain cornice. Large shed-roof porch on facade and eastern elevation is supported by molded posts with caps. 1 1/2-story rear ell has eyebrow windows.
43. Loomis House, Main Street: 1 1/2-story, asbestos-tile-sided, wood frame, gable-roofed, circa 1855, vernacular. Steeply pitched front central wall dormer with 4/4 light above central glazed door. Tall, paired windows flanking central bay. Wide cornice. Shed-roof porch supported by posts similar to designs of A.J. Downing. Rear ell dates from first half of 19th century.
44. Blair House, Main Street: 1 1/2-story, composition-board sided, wood frame, gable-roofed, circa 1840, vernacular. Modillioned cornice at front eaves and raking eaves. Fenestration heavily altered. Rear ell and barn.
45. Preseau House, Main Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1860, vernacular. Front ell added later. Peaked window heads. Round arch window in gable end. Barn.

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46. Brayton House, Main Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1850, vernacular. Fenestration of 3-bay facade altered in late 19th century with addition of Queen Anne windows. Residence of Dr. E. Porter in 1869.
47. Hildick House, Main Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1810, Federal style. Five-bay, symmetrical facade has central entrance with 6/6 sash 3/4 sidelights flanking door which has full architrave and entablature-like lintel board. Modillion cornice, lacking architrave and frieze, has extremely shallow, partial return.
48. Smith House, Main Street: 2 1/2-story, clapboarded and flush-sided, wood frame, gable-roofed, circa 1840, Greek Revival style. Front gable elevation with side hall and stairs plan. Wide, full entablature with projecting cornice has deep, partial return. Panelled corner pilasters have distinctive fascia moldings and projecting capitals. Their design is repeated in posts and smaller pilasters supporting a "portico" incorporated into a gable-roofed and pedimented, 1 1/2-story ell, whose ridgeline is perpendicular to the front gable portion. The ell has two bays on its facade composed of French windows with peaked windowheads. In effect, the facade is five bays wide, with a central entrance. The elaborate door surrounds consist of pilasters supporting a wide lintel board with a full entablature which intersects with the colossal corner pilaster. Flanking the door are full-length, 7-paneled sidelights. Rear ell. Residence in 1869 of J. Barber.
49. Kelley House, Main Street: 2 1/2-story, asbestos-tile-sided, wood frame, gable roofed, circa 1840, Greek Revival style. Front gable elevation has full pediment containing triangular window; full entablature; corner pilasters; and a Greek Revival entrance. The latter consists of pilasters supporting an entablature-like lintel board and framing the door and flanking, full sidelights. The moldings of the entablature and pilasters and the design of the doorway all similar to, though not identical with, the house immediately to the west. (See No. 48). Side ell, 1 1/2-stories, has been heavily altered to include a semi-enclosed, glazed porch. The pedimented gable end can still be seen, however. Barn and 2-bay garage in rear.
50. Durham House, Main Street: 2 1/2-story, aluminum-sided, wood frame, gable-roofed, 1832, Greek Revival style. Representative of houses built during

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the transition between the Federal and Greek Revival styles, the classic five-bay facade, low studding and central hall with circular stairway are characteristic of early 19th century building traditions. Stylistic features typical of the Greek Revival period include: full entablature at eave level with partial returns; corner pilasters; triangular window with radiating muntins in each gable end; and elaborate door surround consisting of wide lintel board with full entablature and dentils, panelled pilasters, recessed door and 3/4 sidelights. Cornerstone of house reads "1832". On 1869 Atlas, structure is noted with name of A. Smith. Gable-roofed barns in rear have vertical planking.

51. Girard House, Main Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1860, vernacular. Front gable elevation of house with tall massing has 3-bay porch with gable over the entrance bay, columns, turned balusters which continue around side elevation. Half-sidelights, 2-bay garage. Residence of B. Giddings in 1869.
52. Roberts House, Main Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1800 with Greek Revival style alterations carried out circa 1835. Documentation reveals that this house was residence of Ezekiel Buel, a hatter, before he moved to Castleton, Vermont around 1815. Gable-across orientation, abutment of second-story windows with eave frieze, and semi-circular light in gable end all reflect an early 19th century date. When restoration was carried out circa 1950, a Bible was found with hand-written dates from the 1830s. Evidently the entablature, corner pilasters and door surround were added during that decade. A wide lintel board over the recessed door with 3/4 sidelights has a full entablature and is supported by pilasters. Side ell has four bays and porch supported by panelled posts with caps. Shed dormer window on this 1 1/2-story ell.
53. McLellan House, Main Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1825, vernacular. House has 5-bay facade, Federal massing, central entrance and smaller second story windows. Flush door has small semi-elliptical fanlight over the door only and flanking 3/4 sidelights. Simple entablature carried fully around gable ends to form pediments. Corner pilasters. Picturesque entrance porch added circa 1880 has gable peak, turned posts, curved and incised brackets and a "spool" valence. Consoles next to door also were added. In 1869 residence belonged to A.S. Rann.
54. Durham House, Main Street: 2 1/2-story, brick (Flemish bond), gable-

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roofed with perpendicular 1 1/2-story ell, circa 1850. Front gable elevation of main block has 3 bays with central door, now louvred. All window openings have jack arches and granite sills except round arched window in gable end which has wooden molding. Wide cornice. Slightly recessed wide ell has entrance and window bays with granite lintels and sills. American bond used on side ell brickwork. Rear 2-bay ell is wood frame and clapboarded.

55. Loveridge House - transitional Federal Greek Revival style, circa 1830. Although a portion of this house may have been constructed originally around the turn of the 19th century, the present appearance of the 2 1/2-story, clapboard and flush board wood frame structure represents a transition between the Federal and Greek Revival styles. The visually outstanding front gable elevation has a modillioned pediment, whose entablature is supported by four colossal pilasters framing the three bays. The formality of this design is enhanced by the use of wide, flush sheathing on both the main facade and those of the 1 1/2-story flanking ells which have smaller pilasters dividing their bays. The side elevations are clap-boarded and also have pilasters and a full entablature. The molded, arched door surround with narrow pilasters is reminiscent of the surrounds on Elisha Scott's Baptist Church (#1) and the Howe-Dewey House (#32). Quite probably Scott who lived in East Poultney until his death in 1847, was the designer of this house. The Federal doorway also has a recessed semi-elliptical fanlight with radiating muntins, 3/4 sidelights with curvi-linear muntins flanking another pair of pilasters which frame the 6-paneled door. Allegedly this house was built by Bryan Ransom who was killed in 1818. After this date, when ownership changed hands, alterations to the structure were apparently carried out. Franklin Goodrich owned the house from 1861 to 1873.
56. St. John's Episcopal Church - Gothic Revival style, 1832. Completed in May, 1832 for a small episcopal parish founded in 1824, this 1 1/2-story, clapboarded, gable-roofed church is constructed in the builder-designed tradition of the Gothic style. Several of the interesting architectural elements are: the pedimented entrance pavilion, projecting from the pedimented, front gable elevation; the attached, clapboarded tower and belfry; and a pointed arch entrance of unique design. With decorative relief trim in the archivolt panel, the arch springs from pilasters which are the height of the recessed double door above which is a louvred, pointed arch window. Both the doors

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and arched window are framed by molded paneling, also recessed, the proportions of which match the paneling of the doors and that of the soffit of the main arch. Tall, pointed arch windows with louvred shutters flank the pavilion, adding symmetry to the overall design. The full roofline entablature, carried along the raking eaves of both pediments, features a guilloche-like molding on the soffit of the cornice. Both levels of the tower have an identically designed roof entablature. Attached to the front elevation of the first level of the tower is a wooden decorative screen, cut out in the form of intersecting tracery, with additional decorative cut-outs within the smaller arches. The second level of the tower, a belfry with hipped cap, has pointed arch louvred openings and was originally surrounded by a "balustrade" combined of wooden finials and cut-out screening. Only part of this remains in place, the remainder having blown off during high winds in the summer of 1976. Originally the finials also outlined the edge of the belfry cap. Interior features original to its 1831-1832 construction include grained woodwork and paneling, stencilled walls, a Greek Revival pulpit with engaged columns and hand-planed moldings, and original pews arranged with two side aisles. The elaborate chandelier and organ date from about 1860. Due to damage to the roof with a resultant leakage problem, structural and interior wall deterioration is increasing.

57. Van Guilder House, Main Street: 2 1/2-story, clapboarded, wood frame, gable-roofed, circa 1875, Italianate style. Facade has double door with molded surround consisting of narrow pilasters and a denticulated cap molding. Two rear wings produce a T-plan, but main block and side hall and stairs plan. Wide cornice is bracketed. Shed ells have been recently added to both corners.
58. Van Guilder rental house, Main Street: 1-story, clapboarded, wood frame, gable-roofed, 1948, vernacular. Four bays with picture window. House was converted from garage. Store in front burned circa 1900.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
	<input type="checkbox"/> INVENTION			

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The East Poultney Historic District represents a village-scale grouping of residences, churches and former schools exhibiting styles which date primarily from the late 18th century and the first half of the 19th century. Outstanding examples of high style Federal and Greek Revival structures reflect the presence in the town during the early 1800s of Elisha Scott, designer-builder. He designed the East Poultney Baptist Church (1805) situated on the central visual focus of the village - the triangular green. This setting of the numerous support buildings vital to a small village's economy in the early 19th century, as well as vernacular structures which are highly compatible with their formally designed neighbors, contribute to the high visual integrity of the village-scape.

Generally the district conveys a refined sense of concern with aesthetic values during an era which preceded the growth of the railroad and heavy industry, both of which by-passed East Poultney, locating instead 1 1/2 miles away in the West Village, which became known as Poultney. Visual intrusions are few in number and affect only slightly the space and buildings which together maintain the feeling and associations of East Poultney's rural origins.

Chartered in 1761 by Royal Governor Benning Wentworth of the Province of New Hampshire, the Town of Poultney was actually settled in 1771 by families from Litchfield County, Connecticut and Berkshire County, Massachusetts. Within two years of the arrival of these first settlers, a town meeting had been held west of what is now the village center at the house of Heber Allen (brother of the famous Ethan Allen); the burying ground had been located to the east of the center; and the first grist mill had been built on the Poultney River near the present bridge crossing.

Poultney, as the village was first named, was briefly vacated during part of 1777 as the men were participating in the nearby Battle of Hubbardton and the women were forced to march south to Bennington, Vermont to escape the British forces. By the 1780s, frame houses began to replace the original log structures, and rapid settlement of the village continued.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Beers, F.W., Atlas of Rutland County, Vermont. Charles Tuttle Company, Publishers, Rutland, Vermont: 1869.
 Joslin, Joseph, Frisbie, B. & Ruggles, F, A History of the Town of Poultney, Vermont. Published by the authors; Poultney, Vermont: 1875.
Historic East Poultney. Printed by The Journal Press, Poultney, Vermont: 1950.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 68 acres

UTM REFERENCES

A			E 18			4820460		
18	645150	4820880	644525	645235	4820340	644525	645235	4820340
ZONE	EASTING	NORTHING	ZONE	EASTING	NORTHING	ZONE	EASTING	NORTHING
c			D					
18	644890	4820210	18	644580	4820320			
ZONE	EASTING	NORTHING	ZONE	EASTING	NORTHING			

VERBAL BOUNDARY DESCRIPTION

East Poultney Historic District, Rutland County, Vermont (See Continuation Sheet - 10-1)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Emma Jane Neelley, Field Architectural Historian

ORGANIZATION

Vermont Division for Historic Preservation

DATE

April 1977

STREET & NUMBER

Pavilion Building

TELEPHONE

802-828-3226

CITY OR TOWN

Montpelier

STATE

Vermont

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

William B. Pinney

TITLE

William B. Pinney
Director/State Historic Preservation Officer

DATE

8-30-77

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

ATTEST: *Charles A. ...*
DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

KEEPER OF THE NATIONAL REGISTER
DATE 1-25-78

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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DATE ENTERED SEP 7 1978

CONTINUATION SHEET

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The following buildings in the district surrounded the central green by 1800: the Eagle Hotel (Eagle Tavern) (circa 1790), the Morash and McRoberts Houses (circa 1800), the first schoolhouse (1791) and the Philips and Barlow Houses (circa 1790). In addition to several pre-1800 houses on Main Street west of the green, the Bahan House (circa 1800) had been constructed just north of the green. Other structures of that time no longer extant include houses on Main Street both west and east of the common, a meeting house opposite the 1772 cemetery and a store just south of the Eagle Tavern. At the river crossing incipient industrial activity consisted of a wool carding operation and a saw and grist mill. Additional manufacturing establishments were located about 2/3 mile east of the village. By 1811 there were numerous woolen mills, carding operations and other mills. Although all but one were destroyed in a flash flood in July, 1811, they were soon rebuilt and assured the growing prosperity of East Poultney. New building occurred on the green and by 1815 the Baptist Meeting House (1805) had been erected, the Blacksmith Shop (Melodeon Factory) (circa 1810), the Howe-Dewey (Webster) House (1813) and two other structures no longer extant which faced the northeast corner of the green - the Congregational Church and the "Neal Tavern" (at the site of the present Maslack House).

Over the next forty years (from 1815) East Poultney continued to prosper, though the population remained under 2,000. A building for the newspaper established in the 1820s, the Northern Spectator, was erected in 1823 - the Cahill House. Also reflective of further growth were a foundry on the river built in 1832, no longer extant, and two structures which face on the green - St. John's Church (1832) and the Melodeon Factory (1852).

East Poultney's prosperity and growth evidently resulted in a spurt of building and remodeling in the then-popular Greek Revival style. This development is represented by the following residences: remodeling of the Loveridge (circa 1830), McRoberts (circa 1832) and Roberts (circa 1835) Houses; construction of the Baptist Parsonage (circa 1835) and Lincoln (circa 1835), Smith (circa 1840) and Kelley (circa 1840) Houses; rebuilding of the Maslack House (1855).

As historic structures, the buildings of East Poultney represent not only

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INVENTORY -- NOMINATION FORM**

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the development of a thriving rural village but also the cessation of development beyond the period of the Civil War. The village could still boast about its Melodeon Factory but only until about the early 1870s. In place of the foundry near the bridge, the Dewey & Dewey carriage manufacturing firm was active. By 1857 the Post Office name had been changed to East Poultney, the business center of the town having shifted to the west village, now called Poultney. The major north-south turnpike had already been located through Poultney. A large academy was founded there in the 1840s, a major bank came next, and finally the railroad was attracted to this center. Poultney's boom industry of the third quarter of the 19th century, the slate companies, naturally located their mills close to the quarries and the rail facilities.

During this time only a few buildings were erected in East Poultney -- the Agard rental house (circa 1865), a tannery (now the Osborne residence) in 1870 and the Van Guilder House (circa 1875). The last 19th century building, the East Poultney Schoolhouse (1896), was constructed on the green, facing the Baptist Church.

As evidenced by its extant physical appearance, East Poultney remained intact following the end of its growth period just after mid-century, though areas of manufacturing activity along the river today consist only of a few foundations. The character of the district as well as its buildings continue to be well-maintained. With only several 20th century contemporary houses interspersed among the architecturally styled houses of the 19th century, the semblance of a model rural village is achieved. While no organized attempt is presently being made to insure the overall quality of East Poultney's environment, three otherwise functionless structures are being held as summer museums by the Poultney Historical Society, Inc.

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The East Poultney Historic District begins at a Point A, the northeast corner of the Bahan Property (#5), continuing from this point in a southerly direction along the east property lines of the McCormack (#6), Woods (#7), Johnson (#8), Widness (#'s 9 & 10), Morash (#11), McRoberts (#12), Cahill (#13), Baptist Parsonage (#14), Gorton (#15) and Woodruff (#16) properties to a point B at the southeast corner of the Woodruff Property at the Poultney River; thence proceeding in an easterly direction along the north property lines of the Richard Sweeney (#17), Donald Sweeney (#18), Ray (#19), O'Hara (#20), Jones (#21) and Walsh (#22) properties to a point C at the northeast corner of the Walsh Property; thence proceeding in a southerly direction along the eastern boundary of (#22) to a point D at the center of River Street and continuing west along River Street to a point E the intersection of an extension in northerly direction of the eastern property line of (#23); thence proceeding in a southerly direction along said eastern property line to a point F at the southeast corner of the Bianchi Property (#23), thence in a westerly direction along the south property lines of the Bianchi (#23), Quinn (#24), Wescott (#25) and Horatio Marshall (#26) properties, across Thrall Road and along the south property line of the Harold Marshall Property (#27) to a point G at the southwest corner of the Marshall Property (#27); thence proceeding in a northerly direction along the west property lines of the Harold Marshall (#27), and Osborne (#28) properties, across the Poultney River, and along the west property lines of the Agard (#'s 29 & 30), and Philips (#31) properties to a point H; thence proceeding in a northwesterly direction along the west property lines of the Frank Webster (#32), Pope (#'s 33 & 34), Poultney Historical Society (#35) and Barlow (#36) properties to a point I at the southwest corner of the Barlow Property; thence proceeding in a westerly direction along the south property lines of the Frey (#37), Richard Webster (#38), Wellman (#39), Clarence Kelley (#40), Lincoln (#41), Snow (#42), Loomis (#43), Blair (#44), Preseau (#45) and Brayton (#46) properties to a point J at the southwest corner of the Brayton Property; thence proceeding in a northerly direction along the west property line of the Brayton Property, across Route 140 (Main Street) and along the northern property line of the Hildick Property (#47), Smith (#48), Harriet Kelley (#49), Durham (#50), Girard (#51), Roberts (#52), McLellan (#53), Charlotte Durham (#54), Loveridge (#55), St. John's Church (#56), Van Guilder (#'s 57 & 58), Poultney Historical Society (#2) and Maslack (#3) properties, to a point L at the northeast corner of the Maslack Property; thence proceeding in a northerly direction along the west property lines of the Woods Property (no structure), across Meadow Street and along the west property line of the Low Property (#4) to a point M at the northwest corner of the Low Property; thence proceeding in an easterly direction along the north property line of the Low Property to a point N at the center of North Road; thence

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proceeding north along the centerline of North Road to a point O the intersection of an extension in a westerly direction of the northern property line of (#5); thence proceeding in an easterly direction along the north property line and its extension of the Bahan Property (#5) to point A.

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East Poultney Historic District

Rutland County, VERMONT

ADDITIONAL DOCUMENTATION APPROVAL

for Keeper *Alfred Byers 12/26/88*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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East Poultney Historic District
Poultney, Rutland County, Vermont

The Thrall Road Bridge is within the East Poultney Historic District, which was listed in the National Register of Historic Places on January 3, 1978, but was not documented in the original nomination. Recent research and the completion of a bridge survey has found that this structure is contributing to the district and meets the National Register criteria for eligibility.

59. Thrall Road Bridge, 1925.

Thrall Road crosses the Poultney River over a steel pony truss bridge of the camelback (Parker) truss type with riveted construction, and was designed to replace a severely deteriorated covered bridge. The single-span, two-lane bridge is 95' long, 20' wide and crosses the river at a height of 38'. The segmental top chord is a boxed girder with a latticed underside. Two sets of paired angles with central stay plates at the ends and center of each panel make up the bottom chord, and paired angles with lacing form the verticals and diagonals. The floor system consists of I-section floor beams and stringers resting on a concrete-slab deck. Modern guardrails are bolted to the trusses.

This bridge is significant as an example of the engineering practice of the early 20th century. By that time, two basic truss designs -- the Warren and Pratt -- had replaced the variety of types which characterized the 19th century, and riveted construction had become nearly universal. (The camelback form is a variation of the Pratt truss.) In the heaviness of its members and its concrete slab floor, the bridge reflects the growing use of automobiles and trucks in the 1920s. The segmental (also known as curved) top chord contributed an arched effect to the top chord, thereby increasing the load-bearing capacity without appreciable increase in the material cost; fabrication cost was higher than for a straight top chord, but the savings in material was seen as worth the tradeoff. The segmental chord here was probably called for because of the heavy traffic just south of the densely settled village center. This bridge is virtually identical to the standard bridges of the post-1927 flood period except for one feature: it uses built-up

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National Park Service**

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verticals and diagonals instead of rolled I-beams seen in the flood-era bridges. Even so, the members are identical, prefiguring the use of identical I-beams in the post-flood trusses. Most flood-era state highway pony trusses utilized a curved top cord.

Bibliography

Vermont Highway Commission, Biennial Report, 1926, p. 17.

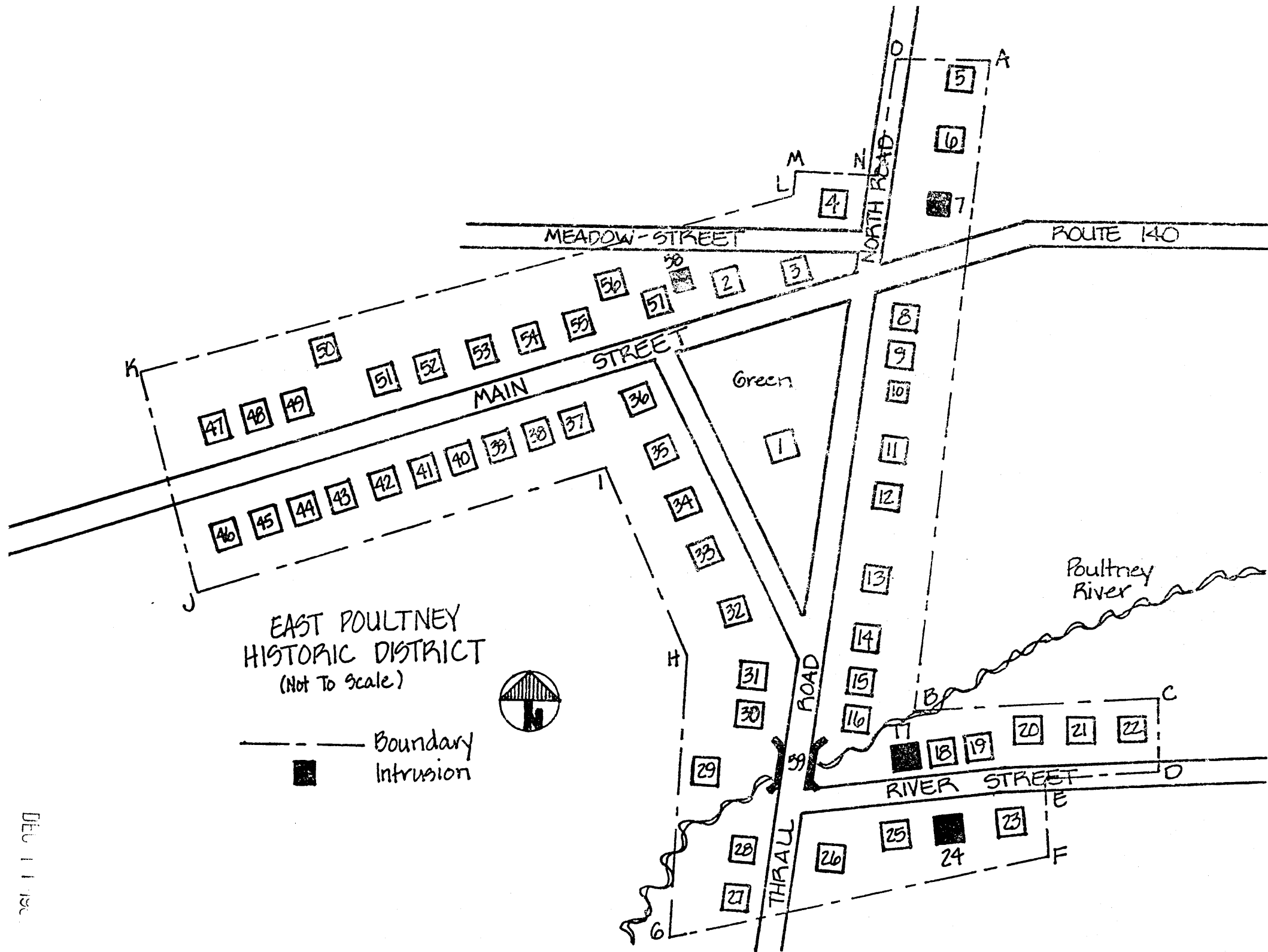
Property Owners List

59. Thrall Road Bridge	Town of Poultney Poultney, VT. 05743
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"As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this amendment to the East Poultney Historic District nomination meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60."



Eric Gilbertson
Director/Deputy State Historic
Preservation Officer



EAST POULTNEY
HISTORIC DISTRICT
(Not To Scale.)

Boundary
Intrusion



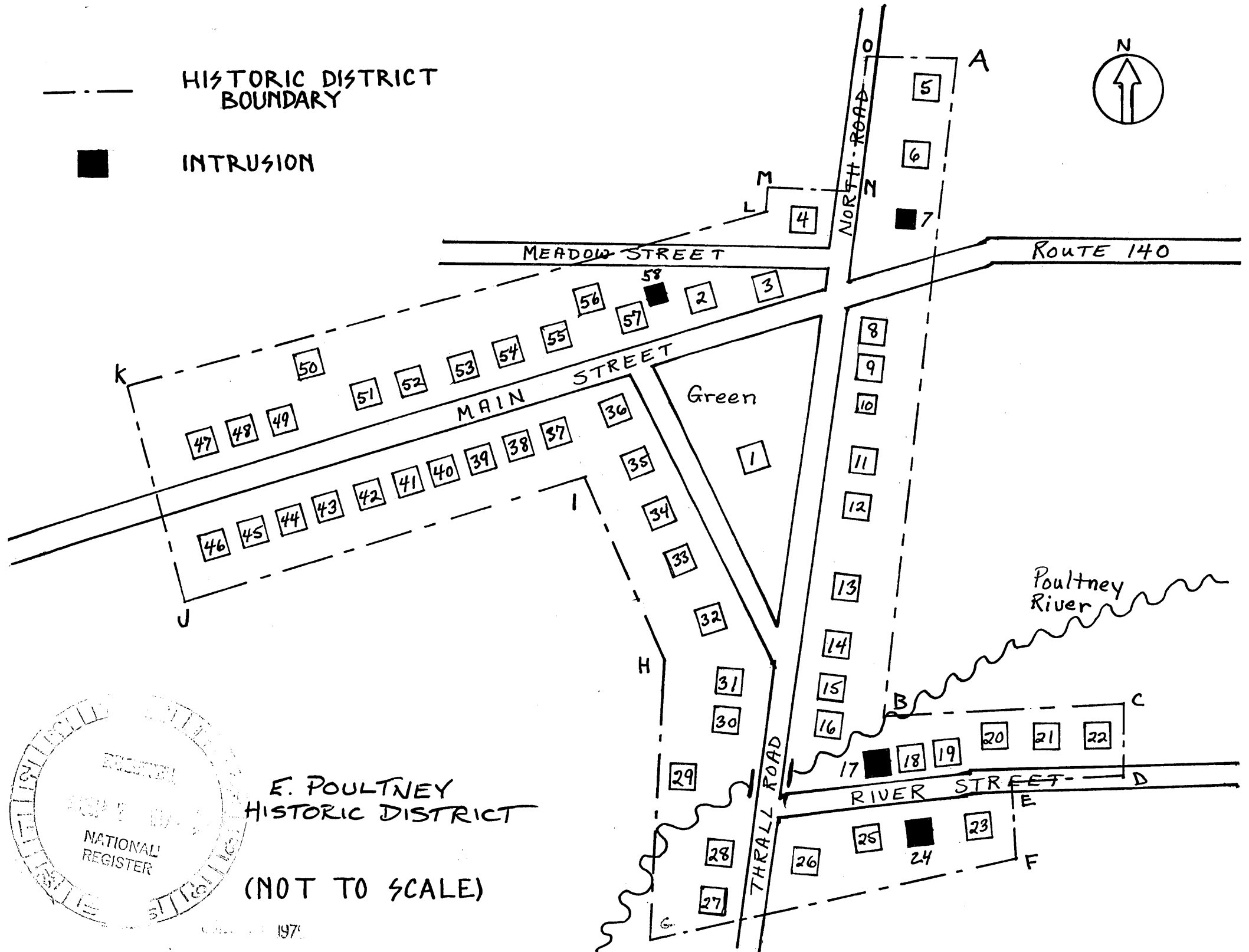
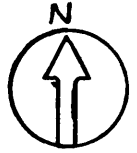
DEC 11 1980



HISTORIC DISTRICT BOUNDARY

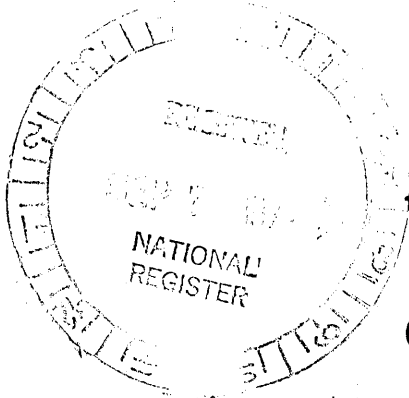


INTRUSION



E. POULTNEY HISTORIC DISTRICT

(NOT TO SCALE)



1979